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TRACES OF THE WARS OF LIBERATION IN THE SECOND  
PART OF FAUST

I

When Karl von Holtei, the well-known actor and novelist, in 1828, visited Weimar where he gave a series of successful dramatic readings, he was honored with an invitation to Goethe's house. After dinner Goethe engaged him in a conversation, during which the poet told him that he had heard good reports in regard to his readings, and at the same time explained why he had not been present at the meetings. Encouraged by Goethe's remarks Holtei, who was to read *Helena* the following day, ventured to ask the poet about a certain passage which he did not understand. Holtei's account of this part of the interview runs as follows: "Ew. Excellenz!" sagte ich fest, denn jetzt wollte ich doch etwas Positives mitnehmen, "ich soll morgen die zu Faust gehörige Helena vorlesen. Ich habe mir zwar alle Mühe damit gegeben, aber alles verstehe ich doch nicht. Möchten Sie mir nicht z. B. erklären, was eigentlich damit gemeint sei, wenn Faust an Helenas Seite die Landgebiete an einzelne Heerführer verteilt? Ob eine bestimmte Andeutung" . . . Er liess mich nicht ausreden, sondern unterbrach mich sehr freundlich: "Ja, ja, ihr guten Kinder, wenn ihr nur nicht so dumm wäret! Hierauf liess er mich stehen."

The passage on which Holtei hoped to get some light, with the encouraging result just mentioned, is the one which I propose to discuss in this paper. It is the episode (ll. 9419-9505) following the remarkable scene, during which Helena, with the celerity of the adept, falls in love with Faust at first sight and immediately takes a highly successful lesson in composing German poetry. While the two are sitting on the softly pillowed throne where they are soon "drawn nearer and nearer to each other, bending and swaying shoulder to shoulder, knee to knee, hand in hand," at the same time building lofty rhyme in concert, Phorkyas-Mephistopheles enters violently, chides their ill-timed dalliance, and informs them that the lady's husband, Menelaus, is coming, and with him his whole force, to storm the castle and to avenge his latest injuries. Faust is greatly annoyed by the bold interruption, "not even in peril will he brook senseless violence," and here he does not see any danger. At this moment "signals, explosions

from the towers (meaning, of course, the shooting of cannon), trumpets and cornets and martial music are heard. A powerful army marches across the stage." It is Faust's army, the leaders of which separate themselves from their columns and step forward to take his orders. They are to drive Menelaus back to the sea where he may resume his old occupation of a pirate. Having accomplished this, they are to partition and manage the conquered country. Germanus is to have "the bays of Corinth," the Goth is entrusted with "Achaia and its hundred dells," the Franks are to march to Elis, Messene is to be the Saxons' share, and the Normans are to clear the sea and make Argolis great. Sparta, however, is to remain the territory of Helena who, as queen and patroness, will preside over these various dukedoms.

Having given these general orders, Faust descends from the throne, and the princes close a circle around him in order better to hear his instructions and commands, while the light-headed Greek chorus-girls express in appropriate dithyrambic strophes their admiration for Faust's strategic talents.

Picturesque and beautiful as this whole episode is, the careful reader will not refrain from asking what it all means. Turning to the most recent commentators, Erich Schmidt and his faithful double Witkowski, he is told that he must think of the conquest of the Peloponnesus in 1204 when William of Champlitte divided the country among his knights, and Guillaume of Villehardouin, like Helena, retained the sovereignty.

Some readers will perhaps be satisfied with this sort of explanation which consists essentially of the unloading of a sufficient amount of learned matter upon difficult passages, in the confident belief that the proper understanding will grow of itself from under the well-fertilized ground. Other readers who are less easily contented will inquire why Goethe should have again emphasized the *motif* of the sacrifice or, in other words, why Mephistopheles should interrupt the lovers at all and repeat the threat of the impending death of Helena and her companions, which he had used so successfully before, at the very moment when the union of Faust and Helena has progressed to a point so promising that the chorus feels justified in singing the customary epithalamium.

It might, of course, be said that Goethe had introduced our episode as a sort of transition in order to justify the change of scene from the inner court-yard of the castle to the hilly and rocky

landscape of Arcadia where, later on, the offspring of Faust and Helena, the little rubber-man Euphorion, the poetic image of Lord Byron, is to be born and to find soon after a premature death by jumping from one of the rocks. In view of the fact, however, that the whole third act plays in the Peloponnesus, of which Arcadia is a part and in which Faust's castle also is situated, no special device was necessary to bring about the change of scene or to explain Faust's sudden resolution to celebrate the wedding in the grottoes of Arcadia situated near Sparta. Moreover, the necessity of introducing our episode seems still more doubtful if we remember that Faust, as well as Mephistopheles, must know that Menelaus is safely in the lower world, from which only Helena and her gay companions have been resurrected.

The trouble which, owing to its loose connection with the plot, our episode has caused the critical reader since the time of Holtei's unsuccessful interview, could have been avoided, at least during the last thirty years, had the commentators not overlooked on what occasion the episode originated. As early as 1886, in the seventh volume of the *Goethe-Jahrbuch*, Professor A. Berger, published what is without question the original draft of Mephistopheles-Phorkyas song or speech (ll. 9419-9434):

Buchstabiert in Liebes-Fibeln,  
Tändelnd grübelt ihr am Liebeln,  
Müßig liebelt ihr im Grübeln,  
Doch dazu ist keine Zeit etc.

According to Berger the verses are written on a piece of paper which, in his opinion, may have served originally as the title-page of a manuscript. On one side of the leaf is written "Zu Wallensteins Lager." Separated from this inscription by a line, follow the words: *Bey Gelegenheit des Ausmarsches der Weimarschen Freywilligen*. There is no question in my mind that these words refer to the verses on the other side of the page and describe the occasion on which they originated. The conclusion to be drawn from this fact seems to me quite clear: the verses of Phorkyas as well as the entire episode which they introduce were suggested to Goethe by the momentous political events of the time and reflect the poet's attitude toward the wars of liberation.

To realize the full import of Goethe's statement concerning the origin of our verses, a brief survey of his political views will be in place.

## II

Contrary to Schiller, whose remarkable insight into the great forces of history and politics is now being recognized more and more, Goethe, despite his long and intimate connection with state affairs at Weimar, showed a lifelong want of interest, if not an innate aversion, in regard to all matters political. While it is true that his autobiography, his notes to the *West-Oestliche Divan* and his *Materialien zur Geschichte der Farbenlehre* show the deepest insight into the history of literature and civilization, he nevertheless confesses with regard to political history: "die Weltgeschichte, der ich gar nichts abgewinnen konnte, wollte mir als Ganzes nicht in den Sinn." Contemptuously he speaks of politics as "Torheiten ins Grosse," and excuses his unconcern by saying: "für meine Person fand ich nichts Rätlicheres als die Rolle des Diogenes zu spielen und mein Fass zu wälzen." No wonder, therefore, that we find the same indifference also in his attitude toward German national affairs, an indifference which is perhaps best characterized by the words of the student in *Auerbach's Keller*:

Dankt Gott mit jedem Morgen,  
Dass ihr nicht braucht fürs Röm'sche Reich zu sorgen.

To be sure there was little to inspire patriotic enthusiasm in the gradually decaying structure of the old German empire which Goethe knew so well from his experience with the *Reichskammergericht* at Wezlar, and with most of his contemporaries he shared the disbelief in the possibility or even the necessity of a national revival or reconstruction. Nor did Goethe fully realize the historic significance of the French revolution and its possible disastrous effects upon German political conditions. While in *Hermann and Dorothea* we hear the distant thunder of the approaching storm, the chief characters of the beautiful village story are little affected by it, and the idyllic peace of the picture remains undisturbed.

The aloofness and retirement from the turmoil of the political world, which superficial observers have of late claimed to be the manifest destiny of the German mind, is characteristic of nearly all the classical productions, which originated during the interval of European peace between 1795 and 1806, the period of calm before death, as it has aptly been called. While in France during this period the lofty ideals of liberty and equality, of humanity and cosmopolitanism, were gradually being perverted into

their very opposites, the same ideals found a new and much deeper interpretation in the works of the German classical poets. It would be unjust to deny that the men who created the new German spirit were devoid of a certain national impulse, but their patriotism was of an ethereal kind, and they addressed themselves to an imaginary ideal nation which had as yet no place in the world of harsh political realities.

Again it was Schiller who foresaw as early as 1793 that out of the anarchy, into which the French revolution had developed, there would rise a despot who would lord not only over France but also over Europe. Schiller did not live to see the fulfillment of his prophecy as far as the final collapse of the old empire was concerned, and the reign of blood and terror which followed. It seems incredible now that Goethe, like Hegel and most of his contemporaries, did not only not feel the national humiliation but easily became reconciled to the new order of things and even idolized the man who had brought the fearful disaster upon Germany.

This appalling absence of healthy patriotic feeling, manifesting itself in the perverse cult of the oppressor, lasted with Goethe until the defeat of Napoleon had been accomplished. When the news of the victory of Leipzig first reached Weimar, Goethe seemed stunned. We are told that for days he kept to his rooms in utmost excitement. W. von Humboldt, who saw him a week after the battle of Leipzig, writes on October 26, 1813: "die Befreiung Deutschlands hat noch bei ihm keine tiefe Wurzel geschlagen. Er glaubt zwar ernstlich daran, aber stellt mit vielen Phrasen und Gebärden vor, dass er sich an den vorigen Zustand einmal gewöhnt habe, dass alles da schon in Ordnung und Gleis gewesen sei und der neue nun hart falle."

A few weeks afterwards, on November 19th, Louise Seidler, the artist, to whom we owe an excellent portrait of Goethe, saw him and writes about their meeting as follows: "Auch meinte er: man müsse sich auf alle Art zerstreuen und er arrangiere jetzt seine Kupferstiche nach den Schulen, dass sei Opium für die jetzige Zeit. Nimm dies wie du willst: mir war es leid, dass er für die jetzige Zeit, die zwar lastenvoll, aber überall gross und herrlich ist, *Opium* will. Auch meinte er: es sei unrecht, von den Studierenden und Professoren mit in den Kampf ziehen zu wollen, da jetzt schon so viel geschehe, dadurch Wissenschaften gestört

und so weiter würden. Uebrigens liess er sich nicht weiter über die Sachen aus; aber dass er nicht dafür enthusiastisch ist, beweist er doch auch, indem er seinem Sohne verweigert sich unter die Freiwilligen zu stellen, der es wünscht und in kein gutes Licht durch sein Bleiben gestellt wird."

Deplorable as it is to see the greatest German poet look for an opiate in order to make himself insensible to the great national rising about him, it is at the same time significant that he should view his favored occupations as a narcotic, and we can understand why later, when he was requested to write the "Festspiel" for the Berlin celebration of the liberation, the story of Epimenides, the Greek Rip van Winkle, who slept away a part of his life, should appeal to him. So deeply had Goethe lost himself in the dreamland of classicism and so thoroughly had he become a Greek, that he seemed to have lost his national consciousness. He was to experience, however, that the mighty waves of the popular rising, which surged about him were not to be resisted, and that the patriotic awakening was to seize him also.

During the latter part of November 1813, Duke Karl August who had severed his connection with the Rhine League, issued a call for volunteers to participate in the campaign against Napoleon. Among the many who responded were Goethe's son, who had finally overcome his father's objections, and Dr. Kieser, professor of medicine at Jena, whom Goethe had also tried to dissuade. The flames of patriotic enthusiasm had thus spread to Goethe's own hearth. If we desire to know what transpired in his soul during the days of inner suffering and struggle which ended in the self-victory expressed in the lines of *Epimenides Erwachen*:

Doch schäm ich mich der Ruhestunden,  
Mit Euch zu leiden war Gewinn;  
Denn für den Schmerz, den Ihr empfunden,  
Seid Ihr auch grösser als ich bin

we must turn to Professor Kieser's letter of December 12, 1813. Kieser's writes: "Um 6 Uhr ging ich zu Goethe. Ich fand ihn allein, wunderbar aufgeregt, glühend, ganz wie im Küsschen Bilde. Ich war zwei Stunden bei ihm und ich habe ihn zum ersten Male nicht ganz verstanden. Mit dem engsten confidentiellen Zutrauen teilte er mir grosse Plane mit und forderte mich zur Mitwirkung auf . . . Ich fürchtete mich beinahe vor ihm; er erschien mir, wie ich mir als Kind die goldnen Drachen

der chinesischen Kaiser dachte, die nur die Majestät tragen können. Ich sah ihn nie so furchtbar heftig, gewaltig, grollend; sein Auge glühte, oft mangelten die Worte und dann schwoll sein Gesicht und die Augen glühten, und die ganze Gestikulation musste dann das fehlende Wort ersetzen. Ich habe seine Worte und Plane, aber ihn selbst nicht verstanden . . . Er sprach über sein Leben, seine Taten, seinen Wert mit einer Offenheit und Bestimmtheit die ich nicht begriff. Ob ihn der grosse Plan, den ich Ihnen nur mündlich sagen kann, so ergriff? Dann muss ich ihn noch mehr schätzen und sein Zutrauen gegen mich ehren."

Unfortunately Kieser does not disclose the nature of Goethe's great plan, but there is little doubt that it was concerned with the patriotic national movement, in which he had now resolved to participate. It was during those turbulent days and hours that the poet came to realize the irresistible force of the sacred popular will aspiring to freedom and unity, or, as he has it in *Des Epi-menides Erwachen*:

Brüder auf! die Welt zu befreien!  
Ehre winkt, die Zeit ist gross.  
Alle Gewebe der Tyranneien  
Haut entzwei und reisst Euch los!  
Hinan! Vorwärts- Hinan!  
Und das Werk, es werde getan!

So erschallt nun *Gottes Stimme*,  
Denn des *Volkes Stimme*, sie erschallt,  
Und, entflammt von heil'gem Grimme,  
Folgt des Blitzes Allgewalt.  
Hinan! Vorwärts- Hinan!  
Und das grosse Werk wird getan!

From this time on Goethe was heart and soul with his people again.

On January 31, the Weimar volunteers marched out. On the preceeding evening, at Goethe's request, "Wallenstein's Lager" was performed, to which he had added a final scene appropriate to the memorable event and culminating in a tribute to the patriotic and prophetic genius of his great friend Schiller:

Und so hat der Dichter das Wahre gesagt,  
Wie wir es denn alle nun wissen.  
Ihr Jünglinge seid, so wie es nun tagt,  
Zum Marsch und zum Streite beflissen.  
Gedenket an uns in der blutigen Schlacht,



Und habt ihr das Werk mit, das grosse, vollbracht,  
So bringt uns, was Ihr uns genommen!

It would indeed have been strange, had Goethe failed to confide what moved his deepest breast during these historic moments to the poem to which, more than to any other, he was wont to entrust the secrets of his inner life. While the martial tunes of the marching volunteers were ringing through the streets of Weimar, Goethe had Mephistopheles, who often embodies the poet's conscience, utter the violently reproachful verses:

*Buchstabiert in Liebesfabeln*  
Tändelnd grübelt nur am Liebeln,  
Müssig liebelt fort im Grübeln!  
*Doch dazu ist keine Zeit.*  
Fühlt ihr nicht ein dumpfes Wetter?  
*Hört nur die Trompete schmettern!*  
Das Verderben ist nicht weit,  
Menelas mit Volkeswogen  
Kommt auf euch herangezogen,  
Rüstet euch zum herben Streit.

From the lofty height, to which the patriotic rising had carried Goethe, his previous occupation appears to him now as a frivolous dalliance. Like Faust he had trifled away his time in the dream-land of classicism while his people were fighting for their national existence, and like Faust he had resented as a bold interruption of his ideological reclusion all tidings of approaching danger. By a curious metamorphosis in the poet's imagination, however, Menelaus now seems to have become identified with Napoleon, who no longer is the poet's idol but the enemy threatening with his hordes Faust's ideal realm.<sup>1</sup> To defend this ideal kingdom of Graeco-Germanic culture, symbolized by the union between Faust and Helena, Faust is aroused to heroic activity and summons the military forces of all the German peoples. It is here where the allusions to the contemporary events become so unmistakably transparent that the commentators accuse Goethe of violating poetic probability, although they do not understand why it was

<sup>1</sup>How Goethe's attitude toward Napoleon changed during this time from adulatory hero-worship to the point of calling him a satanic force from the abyss, may be seen from the following lines in *Des Epimenides Erwachen*:

Und was dem Abgrund kühn entstiegen,  
Kann durch ein ehernes Geschick  
Den halben Erdkreis übersiegen,  
*Zum Abgrund muss es doch zurück!*

done so. The stage direction: signals, explosions from the towers, trumpets and cornets, martial music, marching of a powerful army, reflect directly the marching out of the Weimar volunteers. The spirit of the irresistible bravery of the troops, composed of Germans from the North and Prussians from the East, which freed their fatherland from the oppressor, rings through Faust's words:

Mit angehaltne*m stillen Wü*ten,  
Das euch gewiss den Sieg verschafft,  
Ihr, Nordens jugendliche Blü*te*,  
Ihr, Ostens blumenreiche Kraft.

In Stahl gehü*llt*, vom Stahl umwü*tt*ert,  
Die Schar, die Reich um Reich zerbrach,  
Sie treten auf, die Erde schü*tt*ert,  
Sie schreiten fort, es donnert nach.

Drängt ungesä*umt* von diesen Mauern  
Jetzt Menelas dem Meer zurü*ck*!  
Dort irren mag er, rauben, lauern,  
Ihm war es Neigung und Geschick.

It is significant that Goethe still conceives the political organization of his nation to be a sort of feudal system consisting of the old mediaeval "nations," such as the Franks, the Goths, the Saxons and the Normans, who are Faust's vassals. The bond which unites them, however, is not one of mere vassalage, but is the the bond of fidelity to the Graeco-Germanic civilization embodied in the union of Faust and Helena. What hovers immediately before Goethe's mind is the ideal German nation without a political body, to which he and Schiller, W. v. Humboldt and Fichte addressed their works. At the same time there rises before his vision, though subconsciously, the modern conception of the national State, the essence of which is might. Having accomplished the conquest of Menelaus, the various commanders, who are given dukedoms, shall lay the spoils of victory at Helena's feet. Although independent in the control and enjoyment of their newly gained possessions, they will together make their prowess and strength known abroad in the interest of the new empire.

Herzoge soll ich euch begrü*ßen*,  
Gebietet Spartas Kö*nigin*;  
Nun legt ihr Berg und Tal zu Fü*ßen*,  
Und euer sei des Reichs Gewinn.

Dann wird ein jeder häuslich wohnen,  
*Nach aussen richten Kraft und Blitz;*  
 Doch **Sparta** soll euch überthronen,  
 Der Königin verjährter Sitz.

All-Einzeln sieht sie euch geniessen  
 Des Landes, dem kein Wohl gebricht;  
 Ihr sucht getrost zu ihren Füßen  
 Bestätigung und Recht und Licht.

### III

The interpretation, based upon external as well as internal evidence, which I have given this episode in the preceding pages, finds further corroboration in the various paralipomena and prose sketches, which clearly show us the gradual development of the third act in the Second Part of Faust. Among these sketches, which disclose how Goethe struggled with the problem of reconciling the classical and the romantic, it is only the one designated by Erich Schmidt in his edition of the *Paralipomena und Schemata* (Goethes Werke XV, 2; Weimar 1888.) as No. 166<sup>2</sup> which throws any light upon our episode. From this we may conclude that this sketch originated either simultaneously with the episode or immediately after it, and that the sketches 162-165, as well as 167, which do not contain this reference, are of an earlier date. Comparing sketches 162-165 inclusive, we observe that in these schemes Goethe had not yet found the connecting link between the first part of the act, conceived in the classical style, and the romantic second part. The very existence of these various sketches seems to indicate that the poet, biased by classical preconceptions, was in doubt as to how he would accomplish the transition to the romantic.

<sup>2</sup> *Paralipomenon* 166: H[elena]. zu sich einladend. F[aust]. Gegenkompl[iment]. [a R Ring Handkuss Schärpe] Thorwächter mit Geschenken . . . Werth H. Frage nach dem Reim. F. Einklang Nationalität Anklang der Entfernung von Ort und Zeit Ph[orkyas]. Heftige Nachricht von Menelas Anrücken [a R Aus der grossen Leere Bedürfniss des Eingreifens]. H. Schuz verlangend Faust verspr[echen des Pr[eises] Vorüberziehenden. Vorst[ellung] . . . [a R mit Haken, Schicksal Menelas, Seeräuber, darüber: Germane Corint Gothen Argos Franken Elis Sachsen Messene Normannen Mantinea Sparta Sitz der K[önigin] Siegerchor Im Geschütz (Explosion) H. Furchtsam sich anschmiegend (Zelt statt des Throns hinweg geholt) Chor Wer verdächt es unserer Königin. Tanz oben Phorkyas interloquierte. Chor zu d. Phorkyas schildt Nachricht der Entbindung Nennst du ein Wunder das? Faust Helena Euphorion Kunsstücke Todt

It was the stirring events of the wars of liberation which, as we have seen, suddenly brought about the inner change in Goethe and his conversion to nationalism, and which inspired the composition of our episode. The transition long sought-for was found thereby. Traces of Goethe's change of heart are clearly to be seen in sketch 166, in which the fundamental ideas embodied in the final form of the poem are here expressed in a more abstract manner. Thus we find stated in clear terms the idea of nationality which has dawned upon the poet and has guided the poetic composition. Moreover, the marginal note: "Aus der grossen Leere Bedürfniss des *Eingreifens*," with which thus far the commentators have been unable to do anything, must be interpreted, in my opinion, as a direct reference to the transition from mere dreaming to action, the transition which, thanks to Fichte, then had taken place in the German nation as well as in Goethe.

That Goethe finally planned to introduce contemporary events to a still greater extent, seems to follow, in my opinion, very definitely from the initial words of sketch 168.<sup>3</sup> As the close of sketch 165 indicates, the poet originally intended to treat Menelaus' approach as a clever ruse of Mephistopheles to deliver Helena into Faust's arms. After this purpose had been achieved, Mephistopheles was simply to announce Menelaus' departure. As we have seen, it was only as a result of the wars of liberation that the motive of a real war by a large army was introduced. The wars of liberation furnished the prototype not only for this war but also for the idea of a celebration of victory and peace. I see in the words: "Beschreibung des Friedens Fernes Donnern. Freudenschiessen," the echo of the German peace celebrations, for one of which, in May 1814, a few months after the marching out of the Weimar volunteers, Goethe composed the Festspiel *Des Epimenides Erwachen*. Sketch 168, which explicitly provides for a peace celebration, must therefore have originated either contemporaneously with *Des Epimenides Erwachen* or immediately succeeding it. The reason why Goethe later dropped the plan of a peace celebration presumably was the same second-

<sup>3</sup> *Paralipomenon* 168: Abzug der Fürsten. Beschreibung des Friedens Fernes Donnern. Freudenschiessen. Anschmiegen. Zelt statt des Throns. Chor schläft ein. Phorkyas erweckend. Nachricht von der Entbindung. Chor: *Nennst du ein Wunder das Helena*. Faust Euphorion. Kunststücke. Freudige Eitelkeit Tod Aufgehobener Zauber.

thought that the presupposition of the plot—the driving away of Helena's legal husband—did not justify such a celebration.

One of the most important results of the wars of liberation is, without doubt, to be found in the change in Goethe's attitude toward classical antiquity. At this time he became impressed with the conviction that a national civilization, purely German and independent of classical models, was possible as well as necessary. As K. Burdach has pointed out (*Goethe-Jahrbuch* XI, 17) it is from this period that the lines date:

Wir sind vielleicht zu antik gewesen,  
Nun wollen wir es moderner lesen.

This change in Goethe's sentiment found its most profound and beautiful expression also in that part of *Faust* which we have here been considering. When Phorkyas announces the miraculous birth of Euphorion, and the Chorus, after the style of classical enthusiasts, reminds him of the equally marvellous origin of *Hermes*, adding that

All, that still happeneth  
Now in the present,  
Sorrowful echo 'tis  
Of days ancestral, more noble;

Phorkyas replies (while "a beautiful, purely melodious music of stringed instruments resounds from the cave" to which "all listen, and soon appear deeply moved"):

Höret allerliebste Klänge,  
Macht euch schnell von Fabeln frei!  
Eurer Götter alt Gemenge,  
Lasst es hin, es ist vorbei.

Niemand will euch mehr verstehen,  
Fordern wir doch höhern Zoll:  
Denn es muss von Herzen gehen,  
Was auf Herzen wirken soll.

It is of the utmost significance that the Chorus, overcome by the melodious tones, the creation of the modern era of subjectivity, answers Phorkyas in the following verses:

Bist du, fürchterliches Wesen,  
Diesem Schmeichelton geneigt,  
Fühlen wir als frisch genesen,  
Uns zur Tränenlust erweicht.

Lass der Sonne Glanz verschwinden,  
Wenn es in der Seele tagt,  
Wir im eignen Herzen finden,  
Was die ganze Welt versagt.

This tribute to the inwardness and the spiritual depth of German romanticism, as opposed to the frigid character of ancient plastic art, would have been impossible during Goethe's strictly classical period, and it seems to me highly probable, therefore, that the origin of these verses is contemporary with the jubilant closing strophes of *Epimenides Erwachen* and their emphasis upon "das Innere:"

So rissen wir uns ringsherum  
Von fremden Banden los!  
Nun sind wir Deutsche widerum,  
Nun sind wir wieder gross.  
So waren wir und sind es auch,  
Das edelste Geschlecht,  
Von biederm Sinn und reinem Hauch  
Und in der Taten Recht.

Und Fürst und Volk, und Volk und Fürst  
Sind alle frisch und neu,  
Wie Du Dich nun empfinden wirst,  
Nach eigenem Sinne frei!  
*Wer dann das Innere begehrt,*  
Der ist schon gross und reich;  
Zusammen haltet Euren Wert  
Und Euch ist Niemand gleich.

JULIUS GOEBEL.